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**DECEMBER
1954**

DR. PAUL WITTY
Northwestern University
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ASSOCIATION FOR EDUCATION BY RADIO-TELEVISION

EDITORIAL

A REASON FOR OPTIMISM

Education seems too frequently to exemplify conservatism to a degree which approaches pessimism whenever new methods of bringing information, education, and culture to the public are proposed. This reluctance to accept new ideas has retarded the development of educational television, as it has many excellent proposals in the past which, subsequently, became part of established educational procedures.

To this writer it sometimes seems that laymen, in some areas at least, have shown more determination to capitalize on the benefits of television to serve educational needs than have professional educators.

If educational television is to secure the support of legislators, foundations, business and industry, and individual donors, the educational and cultural leaders must resolve their differences and stand together. Optimism is needed. Pessimism will not prevent the ultimate use of television in the service of education but it will slow down its development and will add years to that time when its benefits

are within the reach of every American home.

Ralph Steetle's article, which appeared in the November issue, presents an accurate picture of educational TV developments to date and expresses optimism for the future. This article should be read and its meaning understood by every teacher (and layman, too). The pioneers in this field still have difficult problems to solve, both financial and programwise. They will experience many periods of discouragement. There will be honest opposition. But the more determined ones will win out in the end, and some day educational television will be a reality for all of us.

Mr. Steetle appeals to AERT members to exert their best efforts to make of educational TV the success that its proved potentialities indicate. The writer adds his blessing to that appeal. If each day, through one member's earnest efforts, a few individuals are convinced of the importance of this new teaching medium, success will be achieved.—TRACY F. TYLER.

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who?

what?

when?

where?

Station KFUE, St. Louis, celebrates its 30th anniversary on December 5, 1954, with a divine service broadcast from the chapel of Concordia Seminary. Station KFUE is a non-commercial station owned by the Lutheran Church—Missouri Synod and is supported entirely by free-will donations. Its director is Herman H. Hohenstein, D.D.

* * *

A Radio and TV News Conference, the first to be held by the University of Wisconsin took place November 12-13, in Madison. Featured speaker was Elmer Davis, veteran news commentator and wartime head of the Office of War Information.

* * *

Nazaret Cherkezian was appointed recently to the post of assistant to the director, Office of Radio-Television, New York University. Mr. Cherkezian, in his new position, will assist in the planning and preparation of New York University's educational radio and television programs. Formerly he was a staff member of the Office of Information Services of the University.

* * *

Elizabeth E. Marshall, assistant director of radio and television, Chicago public schools, has been appointed by Defense Secretary Charles E. Wilson to serve for three years with a group of leading American women on matters pertaining to national defense and women in the services. This group,

designated officially as the Advisory Committee on Women in the Services, is performing a distinct and much-needed service to the Department of Defense and to the nation. Mrs. Marshall will represent radio and television education on the committee. Her first meeting with the Committee in Washington D. C. was October 28-30.

* * *

Mrs. Louise Walker, director of audio-visual education, Montgomery County, Md., has been named a new member of the Board of Managers, District of Columbia Congress of Parent-Teacher Associations. Her new assignment also includes chairmanship of radio, TV and motion pictures for the Congress. In addition to her local assignment, Mrs. Walter also is chairman, Visual Education and Motion Picture Department, National Congress of Parents and Teachers.

* * *

Ronald R. Lowdermilk, radio-TV specialist, U. S. Office of Education, was one of the speakers at the 37th Annual Meeting of the American Council on Education in Chicago on October 14, in a section dealing with improvements in methods of instruction. Dr. Lowdermilk's topic was "Can Audio-Visual Aids Increase the Number of Students a Teacher Can Instruct Without Impairing the Quality of Instruction?"

* * *

The Radio-Television Department of the Minneapolis public

schools continues to issue outstanding manuals for radio programs prepared for classroom use and broadcast by Stations KTIS and KEYD. Responsible for these manuals are Madeline S. Long, who heads the Department, and Clarissa Sunde, who serves as her assistant.

Manuals issued so far this fall include those for "Fun in Science," grades 3 through 8; "Tell Me a Story," kindergarten through grade 4; "Voice of Youth," grades 6 through 12; and "Stories for 8-18," grades 4 through 12.

AERT members who have the responsibility for producing in-school programs might write Miss Long, Board of Education, 807 Northeast Broadway, Minneapolis, for copies of the manuals.

* * *

Announcement was made recently of the appointment, by the Board of Regents of the University of Minnesota, of **Dr. Tracy F. Tyler** to the post of Professor and Coordinator of an educational project involving the University of Minnesota and the Seoul National University of Korea in a sister-institution relationship. Announcement of the appointment, which was effective August 1, 1954, was withheld until recently, pending formal signing of the contract with the Foreign Operations Administration.

The purpose of the contract is to strengthen and develop the educational and research programs of the Korean institution in the broad fields of agriculture, engineering, and medicine. The contract runs for a three-year period and calls for total expenditure of \$1,800,000, with \$750,000 allocated for the first year.

Under the contract, the president, deans, and selected staff members from the Korean university will be brought to the Univer-

sity of Minnesota for varying periods—some for observation and consultation, others for graduate study.

Staff members from the University of Minnesota will be sent to Korea for varying periods of time to advise the appropriate departments of Seoul University with respect to curricula, equipment, teaching and examination procedures, the holding of staff seminars and conferences, and to advise the deans and higher officials on beneficial organizational and administrative procedures. They would also advise with respect to research and extension in the three fields provided for in the contract.

* * *

A pamphlet describing the 1954 George Foster Peabody Radio and Television Awards, and containing an entry blank, may be obtained from the dean, Henry W. Grady School of Journalism, University of Georgia.

January 10, 1955 is the closing date for 1954 entries. The winners will be announced at a luncheon meeting of the Radio and Television Executives Society of New York in April. The awards give recognition annually to programs, stations, networks, and individuals. Following are the categories:

- (1) News (reporting and/or interpretation).
- (2) Entertainment (musical and/or non-musical).
- (3) Education.
- (4) Youth or children's programs.
- (5) Promotion of international understanding.
- (6) Public service by a local station.
- (7) Public service by a regional station.

In all classifications, special consideration will be given to those programs prepared especially for radio and television.

Your Child, TV and the Comics

Paul Witty

Professor of Education, Northwestern University



PARENTS and teachers have become increasingly concerned about the effect of excessive televising as well as preoccupation with comics upon children's development and well-being. Magazines and newspapers have in recent months given considerable attention to the ill-effects of these activities and have stressed their possible contribution to unfortunate and delinquent behavior. In order to deal fairly with these charges, it is desirable to consider the results of investigations which have sought to assemble data on which dependable conclusions might be based.

In this article the writer will summarize the results of some studies which may provide the basis for justifiable conclusions. During the past five years, he has obtained responses from approximately 2,000 pupils, their parents, and their teachers each year concerning TV. The studies were made in Chicago, Evanston, Calumet City, and neighboring communities. From 1950 on, the amount of ownership of TV sets showed a steady increase. In 1950, 43 per cent of the pupils had TV sets at home; in 1951 the per cent was 68; in 1952, it was 88; in 1953, it was 92; and in 1954, 96. In many classes every child in the room had access in 1954 to a TV set at home; and in some cases, there were two or even more sets in the home. In this area, the saturation point appears to have been reached in TV ownership generally. However, the teach-

ers continued to report fewer sets than did the other groups. At the time of the 1951 study only 25 per cent watched TV; this per cent rose to 48 in 1952; and in 1953, to 62. In 1954, 83 per cent of the teachers had sets.

The time spent with TV changed somewhat from time to time. In 1950, the elementary pupils spent 21 hours each week with TV; in 1951, the average was slightly lower—19 hours. There was a slight increase during the next two years—to 23 hours of televising each week by the elementary school pupils in 1953. In 1954, the average was 21.5 hours per week. In 1953, the average for high school pupils was 17 hours per week as compared with about 14 hours for the present year.

In 1950, the parents spent 24 hours on the average each week in televising; this figure dropped to about 20 hours in 1951; in 1953 it was about 19 hours per week. In 1954, the average was about 16½ hours.

Teachers continue to spend less time with TV than do the children or the parents. In 1951, the teachers averaged about 9 hours per week in televising; in 1953, the average number of hours devoted to TV by teachers was 12. And in 1954, the average was 11.5 hours.

This study shows clearly that the prediction holding that the amount of televising would drop sharply after the novelty of sets had worn off has not been ful-

filled. Yet there has been a slight decline in televiewing during the past year. However, it will be noted that the average for the elementary school pupils has decreased little during the past year—from 23 to 21½ hours per week. There can be little doubt that televiewing is the favorite leisure activity of elementary school pupils who persist in spending upwards of 20 hours per week in this activity. High school pupils gave much less time to TV and seem to be taking this activity in stride.

Adults, as represented by these parents, seem to have settled down to a consistent though somewhat smaller amount of viewing since a saturation point in the sale of sets has been reached. However, the average amount of time given daily to TV is more than two hours.

In several studies it became clear that amount of televiewing is not related closely to intelligence or to scholarship. For example, in one study the relationship between intelligence and amount of televiewing was ascertained. The IQ's of pupils in grades III to VI were correlated with the hours devoted to TV. The size of the coefficients was insignificant in every grade. There was also very little correlation between educational test results and amount of televiewing. Excessive viewing of TV, however, seemed to be associated with somewhat lower academic attainment. For example, the amount of time devoted to TV by pupils in the upper fourth of the group in educational attainment as measured by standard tests, was compared with the time spent in televiewing by pupils in the lower fourth. The average time devoted to TV by pupils in the lower fourth was 26 hours, while that of the upper fourth was 20 hours per week.

Although TV does not on the whole seem to influence education-

al attainment adversely, there are individual cases in which its effects are undesirable as reported by teachers and parents. On the other hand, there are children who have been stimulated to do better work because of interests engendered by TV.

Both teachers and parents continue to report behavior and adjustment problems associated with TV. About half of the teachers and one third of the parents indicated the presence of such problems in 1950. In 1953, the per cent was 28 reported by the teachers, and 30 by the parents. Similar percentages were reported in 1954, 39 per cent by parents and 30 by teachers. The problems centered around such items as increased nervousness, fatigue, impoverishment of play, disinterest in school, and eye strain.

In 1954, a group of teachers made investigations of the children in their classes who spent extremely large amounts of time televiewing. Some of the children were problem cases, but others were well-adjusted, successful students. In every case of maladjustment, factors such as poor home conditions, lack of interest, unfortunate experience and other factors seemed to contribute to the child's difficulties. TV alone could not be held responsible for undesirable behavior. The teachers concluded that an appraisal of the desirability or the undesirability of televiewing could be ascertained only by a complete case study of each child.

Parents, like teachers, indicated that many children read less than they did before TV. From these and other investigations, it became clear that more than one third of these pupils probably read less than they did before TV, although the average amount of reading has not been altered greatly and al-


though some children actually read more now. The third that read less are considered a serious problem by some parents and teachers.

Many parents recognize that the problem of TV is related intimately to that found in dealing with other favored activities of children today—reading comic books, going to the movies, and listening to the radio. Some of them pointed to the similarity in the problems presented by the large number of crime and murder programs presented on TV as well as in the comic book. Among the disliked programs, the parents listed **murder**, **mysteries**, and **crime** as the most objectionable and disliked programs, and **westerns** came second in disrepute. Some stated that there were actually few good or superior programs for children and pointed to the lack of imagination and success among producers in offering such programs.

Thus it is clear that TV, like some of the comics, does utilize the theme of crime and anti-social behavior to an excessive degree in presentations designed for children. The writer of this paper and his associates have for the past twelve years investigated children's reactions to the comics. At the time of the fifth television study, the reading of the comics was also studied. The results at the present time were similar to those previously reported.

Consistently it has been found that over 90 per cent of boys and girls between 8 and 13 years of age regularly read comic books. Fourth, fifth, and sixth graders appear to be the most avid readers. Many of these children read 6 to 9 comic magazines weekly; in addition they may read 10 or more other comic magazines from time to time. In several of the studies, boys were shown to read the comics more frequently than girls. The only justifiable conclusion seemed

to be that boys and girls are generally attracted to the comics. The attraction increases in the early grades and continues with consistency throughout the middle grades. In the seventh and eighth grades, interest in the comics continues. Children here are attracted somewhat less frequently to the comic magazines, although many of the favorites of the middle grades are still read. However, interest in the comic strip is maintained with the same intensity as in the lower grades. The average number of comic magazines read by the high school students is distinctly lower than the average obtained in the study of junior high school pupils. Moreover, there is a decrease from grade IX through grade XII. It became clear that at the junior and senior high school level as well as in the middle



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grades, reading the comics is a favorite leisure pursuit of boys and girls.

Several recent studies show that the amount of comic book reading is unrelated to marks in school and to attainment as revealed by standard tests. Our own studies lend support to these investigations. In one study we found that the average educational attainment of pupils who were in the upper fourth in amount of comic book reading was almost identical with the average for those who were in the lower fourth. Teachers were interviewed and corroborated generally these results. Similarly, the teachers report little difference between children who are in the upper quarter and those in the lower quarter of comic book reading in the frequency of behavior problems.

Several other studies show little difference between delinquent and typical pupils in the amount or nature of comic book reading.

Is one justified, therefore, in dismissing the following strictures of Dr. Frederic Wertham?

The most subtle and pervading effect of crime comics on children can be summarized in a single phrase: moral disarmament. I have studied this in children who do not commit overt acts of delinquency, who do not show any of the more conspicuous symptoms of emotional disorder, and who may not have difficulty in school. The more subtle this influence is, the more detrimental it may be. It is an influence on character, on attitude, on the higher functions of social responsibility, on super-ego formation, and on the intuitive feeling for right and wrong. To put it more concretely, it consists chiefly in a blunting of the finer feelings of conscience, of mercy, of sympathy for other people's suffering, and of respect for women as

women and not merely as sex objects to be bandied around or as luxury prizes to be fought over. Crime comics are such highly flavored fare that they affect children's taste for the finer influences of education, for art, for literature and for the decent and constructive relationships between human beings and especially between the sexes.*

Recently, the writer in collaboration with Robert Sizemore, summarized and evaluated the studies of the comics.** We believe that it would be unjustifiable to discount the above criticisms too greatly, for it may be shown that many comic books (perhaps one-fourth or more) present to the child recurring instances of violence, hate, and aggression. Such a reading diet, unbalanced by the presentation of stories and illustrations disclosing more humane and democratic values may lead to the acceptance of violence and aggression as a **normal** way of life.

Regardless of the merits of the charge that crime comics and television programs contribute to delinquency, a further question remains as to whether we really want children to see these programs and to read such material in excess. Is this good reading experience for children? And are such programs to be encouraged? Even though we could state with certainty that they do not cause or aggravate anti-social behavior, it would still seem obvious that these excessive portrayals of crime and brutality do not form the basis of worthwhile experience for children and youth.

It is our responsibility as adults, educators, and parents to provide children with superior reading materials as well as with much firsthand experience to foster worth-

*Frederic Wertham. "Seduction of the Innocent," New York: Rinehart, 1954, pp. 90-91.

**Paul Witty and Robert Sizemore, "Reading the Comics—A Summary and an Evaluation," "Elementary English," Jan. Feb. March, 1955.

while, engrossing interests. We should seek also to help children distinguish between fantastic representations in comics and in real life situations, and we should aid them in forming sound concepts of desirable human behavior. We should help them to recognize the difference between good and poor content, art work, writing, and printing. It is our job to guide children to discriminate among comic magazines; and we should use the cartoon method in education, and recommend moderation in reading the comics.*

Similarly, it should be recognized that the problem of TV is related intimately to that found in reading comic books. In dealing with the combined problem, teachers should study each child's leisure pattern and help him culti-

*Paul Witty and Robert Sizemore. "Ibid.

vate a balanced program of recreation. They should recognize that some TV programs for children are undesirable while some are worthwhile. Accordingly, patient guidance of children is necessary.

Since many parents and teachers fear the adverse effect of TV upon children's reading, they should recognize that children derive satisfaction almost without effort when they watch TV—similarly comic books do not penalize them for poor reading habits. In order for children to enjoy the act of reading, they need to have efficient reading habits and skills. The home and the school should cooperate to lead each child to read various kinds of materials with ease and understanding. And they should seek to couple reading experience with strong interests—such as televiewing.

DETROIT TV MOVES AHEAD

The Board of Education has given the green light to educational television in Detroit with the appropriation of \$104,000 to install studios at Wayne University and at the Detroit Public School Radio Station, WDTR-FM.

Wayne University will spend \$75,000 converting its Old Main auditorium, until recently occupied by the library, while WDTR will use \$29,000 to alter its radio studios for TV presentation. A third studio will be built by the University of Detroit.

All three studios will be used by the 18 cultural and educational groups who are members of the Detroit Educational Television Foundation, sponsors of the non-profit, non-commercial UHF station. The Foundation has raised nearly \$400,000 from private sources which will be used to build a 500-foot tower and purchase a transmitter, television cameras,

kinescope, and allied equipment.

"Channel 56 should be on the air within six months," according to Wayne Vice President William E. Stirton, who is executive secretary of DETF. The Foundation has obtained bids for construction and equipment purchase. It is still short of its goal of \$1,250,000 but hopes to attract additional capital by being on the air.

"The additional funds are needed to provide ample coverage of the metropolitan area with high-grade educational television," Stirton stated.

"We will have to begin operating with only one camera for each of the studios instead of the two we had planned for and will have to wait for such additional equipment as mobile transmission facilities."

Operating costs will be covered by fees paid by member organizations for time on the air.



Effectiveness of TV in Teaching Home Nursing

Benjamin Shimberg *

Assistant to the President, Educational Testing Service, Princeton, N. J.

CAN television be used effectively to teach home nursing to women viewing programs voluntarily in their own homes?

To answer this question objectively, the National American Red Cross requested the Educational Testing Service to undertake a study of its home nursing course. Among the things the Red Cross wanted to find out were:

How do results of TV instruction compare with results of conventional instruction?

Do students learn skills as well as factual material from television teaching?

Does providing students with an opportunity to practice with a "live instructor" facilitate learning?

How do students react to this type of teaching?

What can be done to improve the course in the future?

Arrangements were made through the University of Houston School of Nursing to present the Home Nursing Program on station KUHT twice a week for seven weeks. Programs were telecast Tuesday and Thursday evenings from 8:30 to 9:00, and practice sessions were held in neighborhood centers each Wednesday.

Ellen Aird, national director of the Home Nursing Program, plan-

ned the TV series and adapted the scripts from the material contained in the standard course. Beulah Miles, an outstanding home nursing instructor in the mid-western region, was selected to teach on television. George Armes, producer-director at KUHT supervised production and provided technical assistance.

There were three groups involved in the study: One group of about 200 women received all of its instruction by television, a second group of similar size also watched television and in addition attended the weekly practice sessions. A third or nearly 300 in Oklahoma City took the standard Home Nursing Course without the use of television. The women in this group met twice a week for two hours each class period and were taught the same material as the television group.

In order to measure knowledge and understanding of the facts and principles taught in the course, a multiple-choice written test was developed on the basis of the program objectives set forth by the Red Cross. Standardized performance tests were also developed to measure the students' ability to carry out certain of the procedures

*The author has charge of Evaluation and Research in Educational TV. His previous post was that of assistant chief, Experimental and Evaluation Services Branch, U. S. Public Health Service.

taught in the course. These included such tasks as thermometer reading, thermometer cleansing, filling a hot-water bag, moving a patient, and disposing of contaminated waste. Students took the tests before receiving instruction and again after completing the course.

Students who completed the TV course filled out a detailed questionnaire covering the number of programs viewed, problems encountered, reactions to the methods of instruction, and suggestions for improving the course.

The evaluation was done almost entirely by volunteers recruited in the community. In Houston, Professor Frank Stovall, director of testing and counselling, University of Houston, and 8 graduate students administered nearly 400 written tests and supervised the twenty Red Cross volunteers who had been trained to give the individual performance tests. In Oklahoma City, graduate students from the University of Oklahoma and some 60 Red Cross volunteers cooperated to test nearly 300 women in two days. Drs. Maurice Temerlin and William Miller supervised testing in Oklahoma City.

Although nearly 400 women in Houston were given the written and performance tests at the outset of the course, only 187 reported for the final examination. Of these, 52 were eliminated from the comparison study because they reported having viewed fewer than 8 of the 13 programs. A number of others were eliminated because they failed to meet a literacy criterion (based on the vocabulary test) which had been established to insure that the women had sufficient verbal ability to give valid responses on the written test of nursing knowledge. The findings of this study are based on the test results of only 120 women, 77 of

whom had received instruction by television only and 43 of whom had attended practice sessions in addition to watching television. In Oklahoma City the group which had received conventional instruction showed a relatively small drop. Of 282 women tested initially, 235 took the test at the end of the course. Although the number of students in each group is smaller than might be desired, the statistical methods used took account of group size as well as initial differences in ability. The method of analysis of covariance was used to adjust for the relatively small differences in performance and vocabulary existing between the three groups prior to instruction.

The study revealed little difference among the three groups in terms of the knowledge and skill acquired as a result of the instruction.

1. On the written test, all three groups learned about the same amount regardless of the method of instruction. This finding agrees with results of other research on the use of television for teaching factual material, and reinforces the conclusion that television can be used effectively to impart information to interested viewers.
2. On the performance test the classroom group did a little better than either of the television groups. The difference was reliable statistically, but too small to be considered of great practical significance.
3. There was no difference on the overall performance test score between those who had received instruction by television only and those who had, in addition, participated in practice sessions.
4. The group trained by television seems to have gained more than the classroom group in proportion to the amount of time spent receiving instruction. The average television student spent between 5 and 6 hours in front of the TV set, while the average classroom student spent 11 or 12 hours in class.



(ARC PHOTO BY PALMER)

Red Cross Home Nursing course being telecast from the studios of KUHT-TV at University of Houston. Beulah Miles, Red Cross Nursing Representative for Texas was instructor and Bobby Lou Turrentine, Bel-laire, student nurse, University of Houston College of Nursing, acts as patient.

Information useful in planning for program improvement was obtained from an analysis of the test results and also through the use of a questionnaire completed by the students. Careful study of the individual items on the written and performance tests, taken at the beginning of the course, gave some indication of the level of knowledge and skill present before instruction began. Similar study of items on the post-test helped to identify areas in which little or no improvement had been made.

For example, an analysis of the thermometer reading test revealed that between 40 and 50 per cent of the women could not read a clinical thermometer correctly even after they had completed the course. The students trained by TV-only showed no improvement at all from the pretest to the post-

test. Those trained in the classroom and those TV students who had attended practice sessions did improve somewhat, but in general about two out of every five students failed to master the procedure. Once problems like these have been identified, it should be possible to ascertain the causes of the difficulty and ways of overcoming them.

In addition to helping locate problems related to course content, the test results also helped to identify problems relating to method. It will be recalled, for example, that there was no difference in the total score on the performance test between those who had attended practice sessions and those who had not done so. This result suggested that practice sessions, as they had been set up in Houston, contributed little if anything to the students' ability to perform procedures which were sampled in the performance test. Responses to the questionnaire, however, showed that most students considered them helpful adjuncts to the course, and suggested specific ways of improving these sessions. Although students who had attended four or more practice sessions were unanimous in recommending that their friends take the course by television plus practice, one must conclude that if the primary aim of the practice sessions was to increase proficiency, they did not adequately fulfill their function. This calls attention to the need for further experimentation to find ways of making these sessions more effective, if they are to be retained as part of the program.

Since relatively little is known about problems involved in teaching adults by television, part of the questionnaire was focused in this direction. It was found, for example, that the time, 8:30 to 9:00 p.m., which is considered by television

people to be highly desirable time, was actually judged to be unsatisfactory by many in the group toward which the program was directed, since the program conflicted with popular entertainment programs of interest to others in the family. Women also indicated that frequent interruptions (phone calls, visitors) made it difficult to concentrate. Many students suggested that an early afternoon time might be preferable.

Some of the women thought that the course ran for too long a period of time and recommended that programs be presented more frequently so that the essential material

might be covered in a month instead of in seven weeks. They frequently suggested that a course outline or study guide be made available so that they could keep up with the group if they missed a program. It was also pointed out that a guide would serve as a useful source for reference and review.

These are only a few illustrative findings. In general students liked this method of instruction, approved of what was taught, and commended the teaching procedure. Most of the criticism offered was helpful and constructive.

The role played by members of the local organization and by other



(ARC PHOTO BY PALMER)

Mrs. Wm. A. Baker, Jr., practices giving medicine to her neighbor, Mrs. C. C. Reeves, as she follows direction of the Red Cross instructor on the television screen. Both women are enrolled in the Red Cross Home Nursing course televised by the University of Houston, KUHT-TV. More than 700 men and women are registered for the course to test the educational possibilities of teaching by television.

community resources in conducting this study holds forth considerable promise for further evaluation. This study has clearly demonstrated that it is feasible to draw upon the faculty of local or nearby universities for professional assistance and upon community volunteers for the manpower needed to carry out a project of this sort. In almost every sizable community, there are competent research people and test specialists who may be called upon to help in the planning and implementation of evaluation studies. At both the University of Houston and the University of Oklahoma ETS found not only a willingness to cooperate, but real enthusiasm on the part of faculty and students at the opportunity to participate in a community venture.

The cost of conducting evaluation studies can be materially reduced by using lay volunteers wherever possible. In this study the volunteers proved to be extremely capable and conscientious. They learned how to administer and score a series of fairly complex performance tests in a standardized manner and they did so with considerable accuracy and objectivity.

Besides helping to cut costs, there are other reasons for making use of local research talent and volunteers in conducting program evaluation studies. People who par-

ticipate may gain a greater appreciation of the importance of evaluation and of the benefits to be derived from such studies. They may raise questions about the need for evaluating other programs with which they are associated and in this way promote program improvement on a wider front. By actual participation, members of the community gain a better understanding of what is involved and are thus better prepared to take an active part in future investigations.

Regardless of the methods or media used, educational programs should be subjected to continuous evaluation to insure that they are accomplishing their intended goals. Only through objective evaluation can one adequately assess program plans or program changes to determine whether they are producing the desired results.

In undertaking this evaluation of the effectiveness of television in teaching home nursing, the Red Cross and ETS have helped to demonstrate some of the ways in which experimentation and evaluation may contribute to program development. Other national organizations might do well to consider this approach as a way of insuring continued growth and vitality in the attainment of their educational goals.

WANTED: 1,000 AERT BOOSTERS

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Signature of New Member: _____

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(Mail with remittance to the President)

Nov.—54

We Did . . . And So Can You!

Sherwin G. Swartout

Director, Audio-Visual Aids Service, Teachers College, State University of New York, Brockport

DURING the past few years there have been many conflicting statements concerning uses of educational TV programming. In the fall of 1953 the faculty of the State University of New York, at Brockport felt a growing conviction that television was too powerful a medium to go unused. We were well aware that any effective medium could be used **against** as well as **for** us. Our faculty was interested in using television to interpret teaching practices in the community, so they began listening to the pros and cons of educational TV programming.

What "they" are saying—They say: "It takes a fantastic number of hours to get a 15 minute television program ready"; or "Commercial TV stations can't afford to give time for serious education programs like ours!"

Of course these statements **can** be true but they don't **have** to be true. For example: the number of man hours required for a TV program depends upon many factors — format, subject matter, illustrations, TV station facilities, and degree of perfection desired (our first program was a safety program, moderated by station personnel, using simple chalkboard illustrations and presented after one "dry run"). We could have more than doubled the man hours required by changing any one of these items.

As to the willingness of commercial TV stations to give time for serious educational TV programs we can only say we found them seriously willing! Both of the

Rochester TV stations seem to realize fully the importance of improving the TV fare offered their public. Our only trouble came as a result of our not being able to compete successfully with other available educational TV programs. In other words, we found commercial stations could afford to give time for the "better" educational programs. Since there were currently many more requests for public service time than they could possibly grant, they understandably gave time to the program possessing the most appeal from the station's point of view.

What We Are Doing—Last year our college presented programs over WHAM-TV (Rochester). Each program was planned, written, and presented by college personnel using a station moderator. A total of 16 faculty members and 8 students were used.

Our first program was called "School Safety Patrols." The next ten comprised a series contrasting **older** and **newer** methods used by public schools in teaching science, arithmetic, reading, spelling, social studies, music, and art.

This year we have two series. **Sports for You** is a 15 minute, bi-weekly, interview telecast at the 6:30 hour over WVET-TV (Rochester). **Current Issues in Education** is a radio-television series telecast once a month over WHAM-TV. The "dry run" is broadcast over WHAM Radio at 12:30 a.m., followed by the telecast at 2:30 p.m. on the same day. Specific programs include: **The European Tour, Report Card Systems, Promotion Systems,**

and **Special Devices Used in Teaching Reading.** Although we are 20 miles from the stations, surprisingly few difficulties arise if planning is accurate and complete. Both stations have been most cooperative.

What Do We Get Out of It?—

Many ask the question: "Why do you feel it is important for the State University of New York at Brockport to be on television?" Here are the benefits which telecasting provides for us:

1. Better classroom teaching because of increased interest, planning, and clarity which always results from a new look at subject matter.
2. Better understanding of school purposes in the home.
3. Improved community public relations resulting from interpreting current teaching practices.
4. Development of Radio-TV "know - how" commensurate with current technical advancements.

How We Started—Administrative insight and support was responsible for our television efforts. We can, however, give credit to the Brockport faculty for the willingness and talent that made our programming so successful. Significant events leading to our first telecast were:

1. A statement recognizing the importance of educational TV by our college president at Brockport.
2. Educational television studies made and support given by New York State Education Department and New York State Audio-Visual Council.
3. Recognition of TV as a teaching tool by the president of the State University of New York.
4. Appointment of a TV committee by our Brockport College president.
5. A trial program presented for

our use at the George Eastman House Dryden Theater by the Western Central Zone Teachers Conference.

These steps indicated the importance of both **individual** and **administrative** initiative in the successful inauguration of educational television programs.

Individual initiative and group intelligence produced program ideas enough to cover a 15-minute daily program for five years. Our problem was to find a willing script writer, photographers, artists, and participants without any compensation other than the satisfaction of improved TV programs. Thus far we have used three different script writers, one a campus school supervisor, one an educational psychologist, and one an English professor. Each writer talked with program participants prior to working out the rather loose script to insure a more spontaneous, natural program.

What We Plan to Do—As always, hindsight is clearer than foresight. Now that we have completed some programming for television we have certain desires. We want:

1. More favorable time for certain specific programs in order to reach our intended audience,
2. A full time position in our College to coordinate our TV interests,
3. Continued programming over our commercial TV stations, and
4. Establishment of a local college, wired-wireless, or FM radio station to help with our communications program.

Also, we intend to give continued, active support to educational TV programming such as is being carried on by the Teachers College at Brockport, Buffalo, and other units of the State University of New York.

A Proposal For The Future

George L. Arms

Producer-Director, Station KUHT-TV, Houston, Texas

THE youth who will attend colleges through 1970 have already been born. We can count them. We can observe the first flood crest of their impact upon the American system of public education by a casual visit to any kindergarten. We can note the increase in the birth rate, and the growing percentage of college age youth who will probably want to attend college. We can speculate upon the numbers of additional classrooms that will be needed to seat them and the numbers of additional faculty members that will have to be trained to teach them. Whatever specific conclusions we reach, one generalization emerges unchallenged from every area of consideration. Something new must be added if the American system of public education is to meet the challenge of the next 15 years.

Television is new. Its national impact has been within the last five years. It is expensive. It is technically imperfect. It has certain arbitrary limitations. But we know this much about television: Students learn as much from televised instruction as they do in a conventional classroom. Not always; not in every subject and not at every level; but in enough subjects and at enough levels to invoke the feeling that television can be used as a major educative tool.

Commercial television stations cannot perform this service. Despite their willingness to serve the

public with many kinds of programs, they cannot offer solid blocks of time day after day, for formal instruction. Nor can the schools and colleges afford to contract for this time at commercial rates. There must be special television stations dedicated to the special needs of their communities—educational television stations, to aid in the education of a generation. Whatever the other services that educational television stations may render, in this one area they will justify their existence if they enable the schools and colleges of the United States to educate in an orderly manner the uncounted thousands who are yet to descend upon our public school system. They might even justify the existence of television itself.

Now let's be accurate. We do not hold that formal education by television is a replacement for, nor equivalent to, the traditional educational ideal of a teacher working closely with a small group of students. But when the ideal is unattainable, we must do something more than lament the good old days. Numerous well-documented studies have warned us of the increase in the birth rate, the in-

Editor's Note: Readers are invited to comment on this controversial proposal. Like other articles, it must be judged on its merits. The point of view expressed is that of the author and not AERT.

crease in the percentages who wish to go to college, the increase in educational subsidies of one kind and another, the increase in training necessary to compete, and the increase in understanding necessary to want to live; these same studies warn that twice the number of classrooms, and twice the number of college faculty members will be required to house and teach the college population of the United States of 1970.

Does anyone seriously think that we can double the number of college classrooms in 15 years? Does anyone seriously think we can double the number of trained faculty members in fifteen years? Let's be realistic and plan to meet the challenge of the coming years with the new resources of the coming years.

We do not advocate exclusivity in this process. We do not infer that any portion of the curriculum be handled solely through television. Our premise is that alert administrators and supervisory boards will utilize educational television stations in conjunction with the normal educative process, wherever the coordination process can relieve overcrowded physical facilities or can contribute to the most efficient disposal of a valuable faculty. Used in this manner, educational television stations will help to maintain some phases of the normal educative structure in the United States as they relieve pressures in others; they will make education at all levels available to uncounted thousands not now included; and they will save various

educative agencies thousands of dollars as they demonstrate the economy of this form of procedure. Let us remember this: If an educational television station obviates the necessity for the construction of one major building on a college campus, it has paid for the cost of its installation and operation for five years.

This is basically an administrative problem. Students are not going to storm the academic bastions demanding that college courses be put on television; academicians are not going to demand the right of exposure to the thousands instead of the tens; and educational television station operators themselves are in no position to bring pressure to bear for this kind of evolution. But most of the key experiments have already been made. It has been competently demonstrated that this kind of educational television is academically sound, and physically workable. We now need immediate recognition of the implications by key administrators who have the willingness to orient their school systems, colleges or state organizations to a continued series of controlled experiments in various areas. Then as the pressures mount from grade to grade television and education alike will be ready to meet the expansion needed at each level. If the welcoming hand of formal credit is not extended to educational television stations now, they will not exist in 1970 when they will be so desperately needed at all levels.

CHICAGO BEGINS 8th TV YEAR

The Division of Radio and Television of the Chicago public schools began its eighth year of television broadcasting over local Chicago stations during October.

Programs are under the supervision of George Jennings, director of radio and television, Chicago Public Schools. Chester Garstki, a division staff member, is the motion picture photographer.

Everyman Is a Critic of the Everyday Arts

Patrick D. Hazard

East Lansing, Michigan

DOES that movie sound like it's worth my time? What's so funny about that TV comedian? Should I wear these accessories with this dress? Why do we laugh at Walt Kelly and Virgil Partch? Are there any paperbacks worth bothering with at the corner drugstore? When you ask these questions—and how can you avoid asking them, you become a critic of the everyday arts—those popular arts that come when esthetic impulse and modern technology combine.

Because everyman has to act as a critic when he patronizes the popular arts, it is extremely important that standards in this area be set at a high level. For the everyday arts influence the average person—shaping his point of view, coloring his imagination, suggesting new values, and this influence pervades conscious life in contemporary America. If these arts are consistently sentimental, sensational, and slick, the American character will inevitably share in these qualities. How, then, do you try to develop standards in the everyday arts? With this question in mind, the writer produced a series of teenage TV panels over Michigan State College's new educational station, WKAR-TV.

The series of half-hour panels was called *Everyman Is a Critic*, and was telecast on Monday evenings, 6:30 to 7. The format was simple: a panel composed of four or five seniors from East Lansing

High School, each of whom had written a term paper on some phase of the topic under consideration, their teacher as moderator, and a guest expert in the field, usually from the college staff. The topics covered were "Are the Movies Really Better Than Ever," "Fashion as an Art Form," "The Comic Spirit on Radio and TV," "Cartoon's, Animated and Still," "The Art in Everyday Life," "Photography," "Rhythmic Arts: Water Ballet, Figure Skating, and Modern Dance," and "The Paperback Revolution." There was no telecasting time for other projected panels on criticism of the popular arts, popular music, and packaging and advertising: art for the consumer.

The movie panel was first, and the show had a weakness—a tendency to roam. This was overcome in later shows by more detailed outlining and an informal rehearsal. The trick is to strike a balance, with the handicap of frequently camera-shy teenagers, between the twin dangers of aimlessness and rigidity. Spontaneity and substance have to be maintained. Topics considered on the movie panel were the question of censorship, the effects of Hollywood on American values, the new art theatre movement, art vs. box-office at the neighborhood theatre, and movie-going as a part of the teen-age leisure pattern. From the English teacher's point of view, of course,

the preliminary reading and term paper is more important than the brief 30 minutes in front of the cameras. In research motivated by the anticipated TV appearance, these high school seniors read books like Lilian Ross, **Picture**, the movie number of the **Annals** of the American Academy of Political and Social Science; current articles in journals like **Commonweal** and the **Saturday Review**. Polls on student reaction to a recent showing of **Julius Caesar** involved the community in the project.

The programs which concentrated on visual material were the most successful. On the panel, "The Art in Everyday Life," recent winners in the Youth Talent competition sponsored by the Lansing **State Journal**, appeared and explained their work and the satisfactions they derived from it. On the fashion panel, two seniors modeled clothes they had made themselves—one wearing a formal, one a dress suit. The cartoon panel was a hilarious success because of cartoons clipped from **Colliers** and **Saturday Evening Post** and mounted on cardboards from clean shirts! The photography panel amounted to an informed discussion of winning pictures in the National Newspaper Snapshot contest; the **State Journal** was then beginning the 1954 contest and gladly furnished prints from the 1953 competition then on display in their offices. Most impressive of all was the show on the so-called rhythmic arts. An outstanding amateur from the senior English class explained his performance at the midwestern figure skating competitions as recorded by an earlier kinescope; a girl from the high school belonging to a synchronized swimming team, "The Sea Sprites," explained the essentials of this sport on a kinescope of "Green Splash," the MSC women's

swimming honorary; and the faculty moderator of "Orchesis," MSC modern dance honorary, narrated a kinescope of her group. It was the particular success of this series of visually oriented programs that prompted the producer to recommend that future series of this sort exclude all but visually oriented material. Radio, however, might well do an equally capable job on the aural aspects of popular culture: popular music, discussions of good pocket books, and the criticism of popular culture in general.

A major value of this program was its insistence that young people analyze the popular arts of which they are much too often the rather supine and inert receptors. Actually, there is no limit to the complexity of analysis possible in this kind of criticism, as the recent work of David Riesman and Marshall McLuhan indicates. This is said to forestall an obvious and perhaps important criticism: whatever time is devoted to American popular culture must presumably be taken away from the English survey or other traditional requirements of the senior year. And presumably, this argument proceeds, time taken from Shakespeare (to take the best possible example) should not be squandered on Edgar Guest (to take the worst possible example). The only answer the writer sees to this objection is that until people consciously reject what is mediocre in their environment of popular culture, they are no more than verbal supporters of Shakespeare anyway. In a word, serious criticism of popular culture, because it enables one to pierce the tinsel curtain of mediocrity that characterizes much of the everyday arts, will do more for creating bona fide audiences for the classics than any series of exposures to masterpieces that ignores the absorption of the Ameri-

can adolescent in popular culture.

Preparing for these panels prodded these high school seniors, under direction, to ask why so many people found such obvious satisfaction in such silly periodicals as the typical fan magazine, to ask what it was in the American character that made certain themes—sex or sports or man vs. woman—constantly reappear in the cartoons in the slicks, to ask whether there were differences in quality among the paperbacks on the racks at the corner drugstore, to wonder why Groucho Marx and Bob Hope were such a scream to so many Americans. These questions, and innumerable others like them, are fundamental to an understanding of the role of the humanities in contemporary America. Indeed, we need more than teenagers seeking answers to these questions.

But there is an even better answer to those fearful that attention paid to American everyday arts will waste time that might be spent on the classics. For art is universal; quality and integrity of statement occur in every society. Some of today's commercials are tomorrow's classics. Mr. Magoo cartoons, Saul Steinberg Christmas cards, CBS television ads, **Life** billboards, Philco-Goodyear Theatre, these are but a few examples of how the everyday arts attain superior levels today. In short, there are many esthetically vital things being produced by the everyday artists of our technological culture; these artists and their work deserve the support of an intelligent patronage that only the schools and their affiliated institutions, such as educational radio and TV, can give.

Indeed, there is considerable danger that the unending stream of mediocrity that forms the bulk of the output of the commercial media will so debase the public

taste that not only will what is good and promising in technological art be lost but the dearly won heritage of the past will be obscured from general view.

It should be suggested in passing that since art is universal, making young people sensitive to what is good in technological art cannot but help to increase their sensitivity to the classics; that is what we mean when we say that art is universal—its qualities and the ability to perceive them once gained, transcend time and place.

For these two reasons—because it is critical that the public taste in the popular arts be enlightened and because an increasing sensitivity to popular art inevitably enlarged voluntary audiences for the classics, the writer planned and produced this TV series, "Everyman is a Critic." It was a way to use two mass media, the school and educational TV, to develop an awareness of the importance of standards in the popular arts. Such a strategy using the mass media to raise mass taste—has larger implications. It amounts to pulling one's self up by one's bootstraps, culturally. Gilbert Seldes uses radio to discuss the popular arts; S. I. Hayakawa produces "Jazz Seminar," a radio series explaining to a large potential audience the meaning of this indigenous art form; John Crosby writes on the popular arts of radio and TV for the daily newspaper. The point here is that the popular arts will never be better than the average taste of the masses. Inevitably, then, a popular criticism aimed at raising standards in the everyday arts must be directed to a mass audience. That is to say a popular criticism must be developed within the framework of the mass media.

Educational TV is the natural starting place for such a development. For it combines, in effect,

our two mass media with the most responsible cultural outlook: mass education and non-commercial TV. Finally, it affords a natural point of cooperation for two groups in mass education unfortunately at odds—the humanities and professional education. In cooperating in this project—the development of taste and discrimination in the everyday arts, these two groups would find that they have things to offer each other: the humanities faculties understand the nature and role of art in society; the professional educators, the psychological and sociological context of learning.

Who does it and how it is done, however, are not the important consideration. What is essential is that some responsible elements in

American education, impressed by the overwhelming influence of the popular arts of movies, radio, TV, journalism, and industrial design, begin to make America's oldest mass medium—the public school—a place for developing standards for everyman, who is a critic whether he wants to be or not—and had better be a good one. And while we wait, the popular arts go right on framing the vision of their patrons.

Until educators with vision begin to use the school and its affiliates to exert a countervailing force to debasing tendencies in the commercial media, 1984 is a real possibility. A generation of enlightened patrons of the popular arts is a partial answer.

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A series of hour and hour-and-a-half programs of opera and drama and a musical show has been scheduled by Indiana University for presentation over Television Station WTTV.

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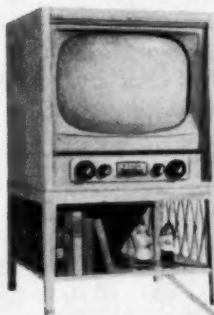
The productions will be televised from the stages on the campus and

sent by beam relay to the Bloomington tower of WTTV.

The schedule is as follows: January 9, Shakespeare's "The Merchant of Venice"; January 23, the opera "La Traviata"; February 6, "The Importance of Being Earnest," a comedy; March 20, the opera "Ariadne"; April 3, "Jordan River Revue"; April 6, the traditional Palm Sunday opera "Parsifal"; May 8, The I. U. Theatre's production of "The Inspector General," and May 22, the School of Music's concluding opera, "Madame Butterfly."

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DECEMBER, 1954

How to be A Good TV Teacher

C. Gustav Hard and Donald P. Watson

Michigan State College

GOOD TEACHING over the medium of television is almost the same as good teaching in the classroom. To make the transition from the school to the studio, the teacher merely has to be sure to command attention. His audience is no longer disciplined to listen. It is no longer captive. It has become the great discriminating public.

The qualities of a good teacher are no different. He still does not violate the personality of his student. He is sincere and works harder to set the stage for self discovery. Distraction as a result of poor showmanship invariably reduces the recall value of facts. In short,

the same good qualities, fortified with a thorough knowledge of subject matter, provide a basic image of the good television instructor.

Many teachers will be asked to do television performances. They will welcome a method for testing themselves as to their qualities as showmen. Here are a few suggestions:

Be Natural—Television is intimate; it demands personalized contact. Recognizing that movement is necessary to avoid monotony, digressing from a position should be motivated, be purposeful and deliberate. The faintest display of self-consciousness and fear of

Test Your Showmanship—In the preparation of the following questionnaire, an attempt has been made to develop a method of per-

sonal analysis. It might also serve to evaluate prospective talent. The questions have been used on many programs to test their validity.

Be Natural

1. Do you speak directly to people? Yes _____ No _____
2. Do you speak more easily in a standing position? Yes _____ No _____
3. Do you discuss your area of teaching casually? Yes _____ No _____
4. Are you unaware of yourself when before a group? Yes _____ No _____
5. Are you pleased to receive just criticism? Yes _____ No _____

Be Relaxed

1. Are you self-confident? Yes _____ No _____
2. Do you feel at ease without leaning on props? Yes _____ No _____
3. Can you control signs of nervous tension? Yes _____ No _____
4. Do you feel comfortable when speaking if other people are present? Yes _____ No _____
5. Are you comfortable without uncontrolled movement? Yes _____ No _____

Be Sincere

1. Is your subject material valuable to everyone? Yes_____ No_____
2. Do you believe that an existing lack of knowledge of your subject material makes for a superior student? Yes_____ No_____
3. Would your approach be one of motivating the individual? Yes_____ No_____
4. Would you infer value of your subject matter? Yes_____ No_____
5. Are you usually helpful? Yes_____ No_____

Be Direct

1. Can your main points be easily listed by the viewer? Yes_____ No_____
2. Do you tend to "beat about the bush"? Yes_____ No_____
3. Have you been told that you said clearly what you meant? Yes_____ No_____
4. Do you pride yourself in using concise terminology? Yes_____ No_____
5. Do you feel that it is unnecessary to defend your subject material? Yes_____ No_____

Be Convincing

1. Do you prefer to be called an authority in your field? Yes_____ No_____
2. Do you enjoy telling others about the experiences you have encountered in your field? Yes_____ No_____
3. Would you stretch a point to give it impact? Yes_____ No_____
4. Do you remain calm when someone doubts you? Yes_____ No_____
5. Are you impressed by few simple diagrams? Yes_____ No_____

Be Spontaneous

1. Does the presence of an audience inspire you? Yes_____ No_____
2. Are you resourceful in the sense that you can naturally add personal experience? Yes_____ No_____
3. Do you smile easily? Yes_____ No_____
4. Are you calm when you make errors? Yes_____ No_____
5. Do you recover easily from your mistakes? Yes_____ No_____

Be Prepared

1. Would you outline your material completely? Yes_____ No_____
2. Would you spend time preparing easy-to-read, illustrative visuals? Yes_____ No_____
3. Do you feel that you can simplify your material to a point that it can be presented in the time allotted? Yes_____ No_____
4. Is it designed so that it can be cut if necessary? Yes_____ No_____
5. Do you feel that rehearsals improve your presentation? Yes_____ No_____

The best television teacher will rank with an abundance of "yes" answers in each category. If you have given a majority of "no" answers in any one category, this should serve as an indication of doubt concerning your ability as a performer. Using a score of one for every "yes" answer, anyone rating below a total score of 30 is not a good showman, as is anyone with a score of less than 3 for any one category.

criticism are quickly detected by a viewer.

Be Relaxed—Self-confidence is the first step toward becoming relaxed. Thorough knowledge of the subject matter as well as television techniques will build confidence and free the mind during the presentation. Pacing to and fro may be permissible in the classroom, but in the studio all movements are accentuated by the medium. Plenty of mental and physical rest prior to a performance and comfortable clothing can automatically reduce many of the unconscious distractions of bad showmanship.

Be Sincere — Sincerity includes integrity of personality as well as helpfulness, all of which can be reflected in the tone of voice and the selection of words. Attitudes should be friendly at all times.

Be Direct—Clarity and conciseness are key words to the description of the directness of presentation. Personal experience, lore, and related experiences can be used,

but only to substantiate and to add interest.

Be Convincing—Doubt may be expressed unconsciously by the tone of voice, the subjunctive mood, the eyes, the use of incoherent sentences. A wealth of background is made obvious with the tone of modest, but firm authority. Over-exaggeration can result in a burlesque of the subject matter.

Be Spontaneous—Spontaneity is perhaps best displayed by the ability to effervesce with enthusiasm. It is the ability to respond to an audience, to be able to utilize obvious mistakes and not become disparaged because of them.

Be Prepared—The detailed preparation of materials for a television broadcast cannot be over-emphasized. Consideration must be given to time for preparation of subject matter, visuals and rehearsals. Material must be made flexible. It must be designed so that it can be deleted without sacrificing continuity.

A SALUTE TO 18 NEW MEMBERS

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ance—the radio talk, narration,
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DR. LEVENSON PROMOTED

Dr. William B. Levenson, AERT past president (1947-48), was appointed deputy superintendent, Cleveland public schools, September 27.

Dr. Levenson, who has served the AERT in numerous ways, has made an outstanding record in the Cleveland schools, beginning as a high school history teacher. In 1937 he undertook a different assignment as head of Radio Station WBOE. From his successful tenure in that post, he was elevated to assistant superintendent in charge of elementary education. His new post reflects great credit on him, on the Cleveland schools, and on the AERT.

The Cleveland **Plain Dealer**, in its issue of September 29, 1954 editorialized on Dr. Levenson's promotion in the following words:

The forward-looking character of Supt. Mark C. Schinnerer's adminis-

tration of the Cleveland public schools is illustrated by the elevation of Dr. William B. Levenson to the post of deputy superintendent.

Dr. Levenson has made a name for himself in the academic world by development of school radio and television, the adaptation of new techniques in the age-old job of drilling boys and girls in educational routines which will strengthen them for the experience and challenges of life.

The new deputy superintendent was born in Cleveland and educated in the public schools. He was graduated from Ohio State University, did his graduate work at Western Reserve. His doctor's dissertation was on "Training of Radio Personnel."

He began his career as a high school history teacher, then in 1937 took charge of the schools' Radio Station WBOE, which was a pioneer in the field. His success won the promotion to the post of deputy superintendent.

We congratulate Dr. Levenson, and commend Supt. Schinnerer on the appointment.

"OMNIBUS" LAUNCHES REPERTORY COMPANY

Omnibus, the 90-minute television program produced by the TV-Radio Workshop of The Ford Foundation, introduced the Omnibus Repertory Company during its second program of the 1954-55 series, Sunday, October 24, over the CBS Television Network. It also set another precedent by giving a play intended for network presentation a prior, out-of-town try-out on a local television station. Established as a means of presenting experimental television drama, the Omnibus Repertory Company is composed of a permanent group of players who will participate in several productions throughout the season. By enabling a group to work together in a variety of pro-

ductions, it should be possible to utilize the talents of its members more effectively. This arrangement should also give the individuals a chance to increase the scope of their performances.

The Omnibus Repertory Company made its debut in two short plays. The first was an original comedy by Frank D. Gilroy, "The Man With The Diamond." It was a contemporary folk tale set in the Middle West and told of a small-town miser and his treatment at the hands of a diamond and its owner. The second, by Anatole France, was based on a Rabelais story and was set in medieval France. Called "The Man Who Married A Dumb Wife," it was the

farical story of a happily-married man whose beautiful wife had but one flaw—and the unexpected consequences of his efforts to erase that flaw. This play was given an out-of-town try-out on October 20, over the facilities of Station WCAU-TV, Philadelphia.

Zachary Scott and Nita Talbot played the leading roles, supported by a cast of twelve. Tad Danielewski, of the TV-Radio Workshop staff, directed both productions.

Other features on this second program of the current *Omnibus* series were "A Child's View of The United Nations" and "Farewell to

Native Dancer." In observance of United Nations Day, *Omnibus* with Allen Funt visited the United Nations International School located at Flushing Meadows, Long Island. He talked with children of various countries who attend the school. *Omnibus* went to Native Dancer's home, Sagamore Farm, in Glyndon, Maryland, to meet the famous racehorse in retirement and Eric Guerin, the jockey who rode him to many victories. Guerin rode Native Dancer in front of the television cameras. This was a live feature.

DO MOVIES, RADIO, AND TV DECREASE READING

Motion pictures, radio, and television may on occasion actually provide stimulation to children's reading, and such opportunities should be capitalized by the children's librarian, according to an article in *Library Trends* published at the University of Illinois.

Elizabeth Nesbitt, professor of library science, Carnegie Library School, Pittsburgh, writing on "Library Service to Children," notes the absence of sufficient substantiated data to prove that the movie, the radio, and television have a lasting and universal detrimental effect upon children's interest in reading.

"If such data should be forthcoming," she says, "it would be unfruitful to adopt competitive methods, with all the implications of

lowering of standards, of frenzied attempts to equal the easy and shabby appeal of sensational entertainment.

"The more positive approach would be through the realization of the occasional proven stimulation to reading afforded by these media, and an alert and flexible readiness to seize every opportunity to utilize them to serve the library's and, through the library, the community's best interests."

Professional children's librarians are needed to accomplish this, and at present the field is not attractive because of limited opportunities for advancement, Miss Nesbitt says. She urges public libraries to make changes in their work with children which will encourage new recruits to enter this phase of library work.

ED. TV CENTER ANNOUNCES 1954-55 GRANTS

The Educational Television and Radio Center is continuing in its program of subsidizing the production of educational radio programs, to the end that all educational in-

stitutions may share in the presentation of the highest quality in programs that the nation's educational institutions can produce.

The Center awarded grants for

the school year, 1954-1955, totalling \$39,755 to seven universities and colleges and one non-profit educational organization. The awards were made on the recommendation of the National Association of Educational Broadcasters.

The institution, the amount of the grant, and an outline of each radio series to be produced follow:

Ohio State University — \$3,200 for a series of 13 half-hour programs entitled "Our Unfinished Business" and dealing with areas of unsolved social welfare problems which must be further explored if the nation is to attain superior community well-being.

San Bernardino Valley College — \$5,000 for 10 half-hour programs in the general field of sociology. The theme of the series will be "man in an urban environment," and it will deal with the relationship of man to present-day living conditions in large cities.

Millikin University — \$775 for a series of 26 15-minute programs entitled "Music in the Making." The series will deal with music appreciation and understanding.

University of Michigan — \$6,850 for 13 half-hour programs entitled "Heroes 'Round the World." This will be a series of dramatic sketches of key adventures in the lives of national heroes from four major areas of the world: Europe, Latin America, Near East, and Far

East.

University of Alabama — \$5,350 for a series of 18 half-hour programs entitled "Projection into the Future." The series will deal with the impact of atomic energy and guided missiles on the world of today and will be produced in cooperation with the Oak Ridge Institute of Nuclear Studies.

University of Texas — \$5,400 for 13 half-hour programs entitled "The Child Beyond." The series will take up the problems of the exceptional child in present day society—his areas of difficulty, his problems, and the avenues of adjustment open to him.

University of North Carolina — \$6,750 for a series of 13 half-hour programs entitled "American Adventure III." In this series, Paul Green, Pulitzer prize winning dramatist, and John Ehle of the North Carolina staff, will contact 13 of the nation's outstanding writers, asking each to dramatize that message which he feels is most important for the American people today.

Lowell Institute Cooperative Broadcasting Council — \$6,750 for a series of 13 half-hour programs entitled "They Bent Our Ear: Travelers to America." This is a series of dramatic programs about American life and character as criticized and defended by travelers to America during the years 1825 to 1855.

NEW RECORD LIST

The 1955 edition of the Annotated List of Phonograph Records has just been issued by the Children's Reading Service. For the first time a comprehensive list of Filmstrips has been included as a new section in this catalog.

The revised and up-to-date 1955 catalog, edited by Warren S. Free-

man, presents more than 1,000 carefully-chosen recordings from many record manufacturers, arranged by subject areas and grade groups. In addition to recordings for music understanding, this list contains recordings for square dancing, language arts, and science and social studies, suitable for kin-

dergarten through senior high school and college level.

There are several new and distinguishing features in the 1955 catalog. A filmstrip section has been added covering the social studies areas. Also included for the first time is a select group of books for the music educator and student. Many of these books will prove excellent companions to the recordings listed in the catalog.

To assist school personnel in securing the records of their choice,

the Children's Reading Service has set up a central ordering service whereby the recordings of all manufacturers (whether or not listed in this catalog) may be secured at the best school discounts. This service enables schools to combine all purchases into one order for one shipment and one invoice.

For free copies of this catalog send your request, on official letterheads, to Children's Reading Service, 1078 St. John's Place, Brooklyn 13.

A VALUABLE SOAP BOX

Talk is cheap, and so KETC, the new educational television station on Channel 9, operating on a limited budget, will probably carry a lot of talk. That is what Manager Martin Quigley told the audience when KETC went on the air Monday evening. The audience can now reply that if the talk is as interesting and socially useful as the first "Soap Box" discussion of local issues Tuesday night, nobody can complain.

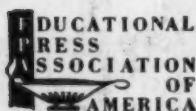
The "Soap Box" was devoted to a lively and informative debate on the Daniel Boone expressway route. It was just getting warmed up at the end of a half hour—that is to say, some of the debaters were just coming to a boil—and KETC made use of its non-commercial flexibility to let the discussion run for 30 minutes more. That would be unheard of on a commercial station. The result was a really valuable insight into a significant local problem.

Whatever else KETC does as it seeks to earn a place for itself alongside commercial television, it can serve a tremendously important community function by bringing more such insights to more such local problems. There is all the difference in the world between a

panel trying to strike contrived sparks for entertainment and a group of citizens airing their honest views on a matter that is close to them. Here is the very stuff of democracy.—An Editorial in the *St. Louis Post-Dispatch*, September 20, 1954.



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